

# REBEL MUSIC

ISSUE \* 1, June '81  
25¢





# REBEL MUSIC

## CONTRIBUTORS

Dave G.

James A.

Nick J.

Camelia F.

Alan T.

Alan R.

Glen G.

Bill M.

SPECIAL THANKS TO UEW

WANNA JOIN OUR STAFF?

CALL: 362-1665

## MUSIC NOTES...

★ Watch for RAR gigs coming up at the Turning Point and elsewhere. Also including a big outdoors event sometime this summer...

★ Club gigs worth catching... on June 12, Mama Quila II at the Edge. We need more feminist music like this!

★ June 19/20... TBA at the Edge. A new version of a very interesting band.

★ The Place at the Turning Point... June 25/28.

★ The V-Necks at the Cabana Room (Spadina Hotel, don't ya know) June 11-13... with films on the 11th and sharing the bill with the Government on the 12th and 13th.

★ Look out for an EBS single to be released soon.

★ Check the new Space Invaders single available at finer record stores.

★ In a band? Support the idea of RAR? Get in touch with us. We'll run listings of your gigs in future issues of Rebel Music.

## HELP!!!

*Rebel Music is produced by some of the members of RAR.*

*Ever want to be a big name rock writer? Ever want to take over Peter Goddard's column? We can't help you.*

*But we can give you lots to do. Review records by local bands. Tell us what's happening in the fight against racism in your school or community. Interview your favourite musician. What, all this, who needs fame?*

*So if you're opposed to racism, and you're interested in music, we'd like to hear from you. Get in touch with us through RAR.*

*Life is lovely at the top.*

ONLY \$5<sup>00</sup> for a lifetime membership in RAR (includes free mailings of info & fanzines)

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

PHONE NO: \_\_\_\_\_

Mail this to:

RAR PO BOX #6811 STATION A TORONTO  
OR CALL 362-1665 for more info.



COVER ILLUSTRATION

DRAWN BY

*Glen Glerin*

Simple SENSATIONS

461-2808

ARTWORK





Rock Against Racism is a campaign supported by Rock Fans and Musicians alike. "We want Rebel Music. Street Music. Music that breaks down people's fear of one another. Crisis Music. Now Music. Music that knows who the enemy is."

--TRB--

## rebel music

Racism in Toronto: Fifty cops raid the rehearsal space of the Gavap Rhythm Drummers, a local reggae band. They push them around, haul them down to the station, and then release them without explanation or apology. Or there's the Metro Toronto Police Commission, which regularly trashes requests from community and minority groups for independent inquiries into complaints against the cops.

And then there's Irene Atkinson, former chairperson of the Toronto School Board, who believes that intelligence is determined by genetic makeup.

Ugh. It sort of makes you want to nuke.

Or take the Ku Klux Klan. Please. Give them \$10,000 of Mafia money and they'll invade a country for you. Let them into our schools and they'll try to recruit more people scared or stupid enough to believe their attacks on Blacks, Jews, Gays and everybody else who isn't as twisted as themselves.

Things could get worse. We want to make sure they don't. Rock Against Racism is a group of rock fans and musicians who want to use our music to bring people together. We put on dances and concerts where people can hear good music, and find out what's happening in the fight for equality. We want to break down barriers: between people from different racial and ethnic backgrounds, between different types of music.

The idea isn't new. RAR was founded in Britain, when Nazis and racists started holding street demonstrations. Thousands of people heard the Clash, Elvis Costello, the Specials and others at RAR gigs. And the Nazis found it a lot harder to show their faces in public. In the States too, there are RAR chapters in most big cities.

Toronto RAR has been together for a couple months. So far, we've organized

## fight fear

several successful gigs, with local rock and reggae bands, and speakers from organizations like Committee for Racial Equality and the Riverdale Action Committee Against Racism. We have distributed pamphlets and buttons at clubs and concerts. And we're planning more events over the summer.

We need your help. If you want literature or buttons, or if you want to write for Rebel Music, contact us. If you're in a band, and want to play an RAR gig, we'd like to hear from you. If you think you'd like to have an RAR event at your school, or in your neighbourhood, we may be able to help.

Music is one of our most important ways of communicating with each other. If you believe that our music can help tear down the barriers, and cut through the lies and bullshit, get in touch with RAR.



### Committee for Racial Equality

P.O. Box 6468, Station 'A', Toronto, Ontario, M5W 1A0

April 2, 1981

Rock Against Racism,  
69 Queen St. E., #21,  
Toronto, Ontario.

To the Members of Rock Against Racism,

Thank you for inviting the Committee for Racial Equality to the founding meeting of Rock Against Racism. And congratulations on the highly successful event.

The Committee for Racial Equality supports unequivocally the stated aims and activities of Rock Against Racism. Racism, in its overt and subtle forms, represents a grave threat to the egalitarian foundations and peaceful development of our society, and must be resisted through as many ways as possible. We share your view that music is a viable and effective medium through which to awaken Canadians and mobilize them to oppose the injustices of racism.

The Committee for Racial Equality wishes to extend its encouragement to Rock Against Racism and hopes the two organizations can join hands in our mutual efforts to achieve racial equality and peace.

Yours sincerely,

*Con J. Feldhamer*  
Louis Feldhamer,  
Chairperson.

### RIVERDALE ACTION COMMITTEE AGAINST RACISM

947 QUEEN STREET EAST,  
TORONTO M4M 1J9

MAY 27, 1981

Dear Friends at Rock Against Racism,

RACAR was very pleased to hear that Rock Against Racism is re-establishing itself in Toronto. With the resurgence of the Ku Klux Klan in Toronto, it becomes important that all communities unite against the Klan.

We hope that your work will bring the anti-racist, anti-sexist, anti-homophobic message to many people through the medium of music. We have already enjoyed co-operating with you and we hope that the unity among groups opposing the Klan will continue to develop.

*In solidarity*  
Paul Pallatier  
for RACAR

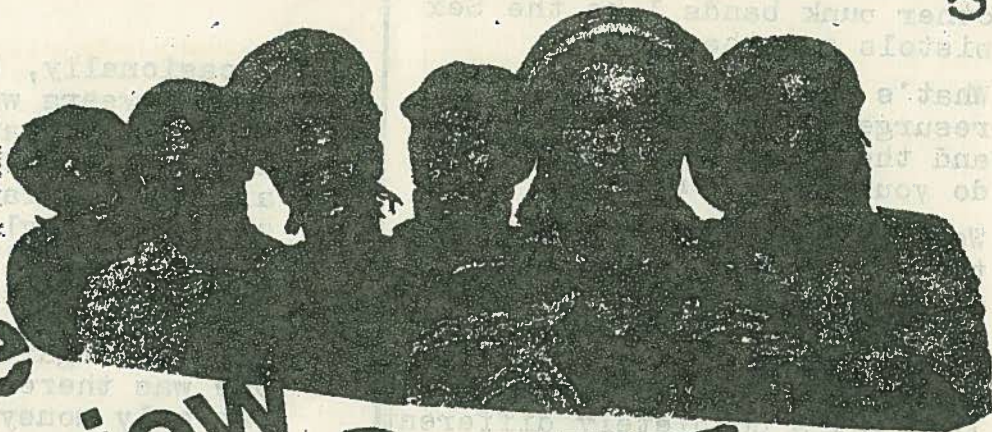
RIVERDALE ACTION COMMITTEE AGAINST RACISM





# steel pulse interview

By James A.



One of the first and foremost Rock Against Racism bands in England is Steel Pulse. I had been looking forward to this concert ever since it was announced. Steel Pulse is one of the best Reggae bands from England and this was further proven on the night of Friday May Eighth at the Concert Hall. The band provided exuberant, energetic dance music and the wildly appreciative audience brought them back for two encores. The show concluded at 1:30 a.m. and, about an hour later, I was granted a backstage interview with Steve, the drummer. He asked me if I smoked herb. I replied, "Yes." He then asked me if I had any. "That's what I was going to ask you!" I answered. After a mutual chuckle we sat down on a couch:

**JAMES:** The first Steel Pulse song I ever heard was "Yah Pickney RAR" and that became a real favourite of mine. I was sort of disappointed that you didn't play it tonight but I guess you made up for it with "Ku Klux Klan"

**STEVE:** We usually do Ku Klux Klan and sometimes we do both.

**J:** It's sort of become an unofficial theme song for us at RAR here. (Steve laughs) So, how long has the band been together?

**S:** The band's been together about six years and I joined about four years ago.

**J:** Your band's really alive on stage. I couldn't stop dancing even after you left the stage. (Steve laughs again) So how did you guys become affiliated with RAR in England?

**S:** When we first started out a lot of punks used to follow the band and a lot of punks were associated with Rock against Racism so the organizers got on to us

**J:** ...through word of mouth...

**S:** ...yeah...

**J:** Were you headlining gigs back then or were you sharing the bill?



S: We were sharing the bill with other punk bands like the Sex pistols and the Clash.

J: What's your opinion of the resurgence of the ska material and the Two-Tone bands? How do you feel about them?

S: Well it's OK for them because they're making a living out of it and if someone's making a living, I'm not the one to stop them. A lot of people say it's Reggae but it's not Reggae. It's got a completely different feel to it. It's a fusion of the fast tempo of Punk and the slower tempo of Ska. A lot of

S: Occasionally, but in the past couple years we haven't been in England that much. We've done some in Europe but not a lot in England. It's not as big in England as it used to be. When it started, it wasn't a profit-making venture. In the beginning it was Rock Against Racism. No one was there to make money. The only money we made was for expenses, but sometimes we'd do it just for ten pounds because we were rocking again-



“ THE RIOTS IN BRIXTON ... THE WAY I CAN  
IMAGINE IT, IT ISN'T BETWEEN PEOPLE, IT'S  
BETWEEN PEOPLE AND THE ESTABLISHMENT. ”



bands have fused it together.

J: Bands like Madness and the Specials do do that but there is one band that strays from that. I'm talking about the Beat. It seems that they're a lot different than the 2-Tone bands. They seem to be taking it in a new direction.

S: The Beat is like a mixture of the more laid back English Pop...poppy songs and the Reggae, so it's a different fusion of two different form of musics altogether.

J: Are you on any terms with those musicians? Do you know any of them?

S: We know all of them.

J: Have you ever jammed with them?

S: Oh yeah, with the guitarist from the Specials, the drummer from the Selecter. We all come from the same area.

J: In regards to Rock Against Racism in England, are you still gigging for them?

st racism. A lot of bands did it that way. But a lot of bands--because it got so big--they wanted to charge exorbitant prices. Of course they couldn't afford it, cause a lot of people never used to pay to come in--y'know what they used to charge to come in was minimum. When you get a big place and you've got a big P.A. and lights and get the stage built, the money you're gonna charge and the money you're gonna pay the band just about covered us. But alot of the bands, they made a name out of it. They started to charge the people alot of money and of course they couldn't keep it up 'cause what they were doing...It wasn't working out that way.

J: Do you feel that groups such as the Anti-Nazi League and RAR have helped to calm down racial tensions in England? The reason I'm asking is because of the recent Brixton riots. How do you view this?



S: When you say work it depends on what work. A lot of it was just like concerts to bring people together. And people, in general, they're together now. But once they step through that door, they're not. They're there, they enjoy the concert, they're shaking hands, then they go their own way. I'm going back to Brixton...this man's going back to Soho or wherever he comes from...The riots in Brixton...I don't know a lot about it because I wasn't there at the time...But the way I can imagine it, it isn't between people, it's between people and the establishment.

J: So it really wasn't a racial conflict?

S: It was black guys and white guys against the establishment. It wasn't just black guys. If you see it on the box (TV) you see a lot of black guys 'cause the cameras are pointing directly at the black crowd. At the carnival in Notting Hill...blacks, whites, Irish, EVERYBODY goes to the carnival. And when they're fighting, they're not fighting among themselves, they're fighting the police. And that's what it's about. Then you see it on the news, all you can see is one race of people--they're separated...they never show them together. It's not like that. I phoned England the other day, and it's Black and White, not just Blacks like they were showing over here. A lot of people are more together now than they was like years ago. Cause everybody's beginning to realize that we need each other. If you've got a factory, you need me to work in that factory. If I don't come to work in that factory, you're not going to make any money. And you have to pay me good money to do it cause I have

to survive. Survival is the word nowadays. I got my woman and my young one to feed, so you have to pay me. You need me and I need you. A lot of people realize that we need one another. We're different colours, yes, but we still need each other.

J: Some people, Black and White, feel that bands such as Steel Pulse, Aswad and Matumbi etc. are not real roots Reggae bands because they don't come from Jamaica.

S: Well you have to understand that. I don't cast all music as Jamaican Reggae because we can relate to Jahmen but we can't play like them because it's a different background, a different environment...everything. We can't sing about troubles in Jamaica because we wasn't there when the troubles was taking place. We can sing about it over here because we're here. We know what's going on in England, we know what's going on in Europe and such places, we know what's going on in the United States because we've been there. But we don't live in Jamaica.

J: Have you ever been to Jamaica?

S: Not yet, but we're planning to go there.

J: What's the reaction been like to Steel Pulse on your tour through this continent?

*Cont. on p. 12...*

## LION of ZION HANDPAINTED SHIRTS

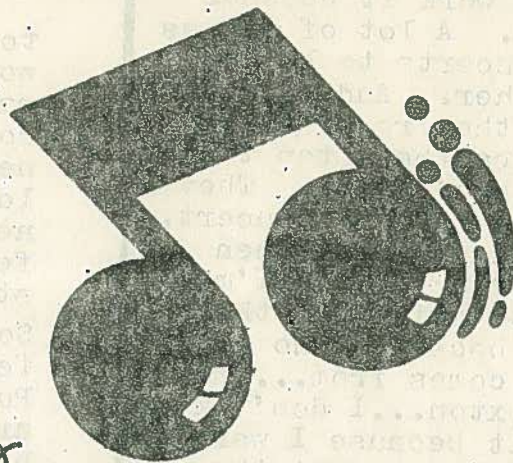


CUSTOM ORDERS ACCEPTED TEL 651-3903



# top rankin' reggae

By  
Camelia Fricburg



Reggae in Toronto has come a long way from the mid 70's when the Ishan People were the one and only local Reggae band. Somehow or other our long winters and too brief summers didn't deter the welcome wave of Caribbean immigrants. As the West Indian community grew in Toronto, Reggae stores began to blossom around town like so many exotic tropical flowers nourishing the growing demand for the latest "riddims". By the late 70's Reggae's appeal had begun, in a small way, to spread through the mainstream, through the works of the great and late Bob Marley, Toots and the Maytals, Peter Tosh and the Heptones.

Leroy Sibbles of Heptones fame, singer Stranger Cole and the keyboard genius Jackie Mittoo are just a few examples of the Jamaican talent of note who have chosen to settle in Toronto. At the moment there are six Reggae bands who are based in the Toronto area. Most of the bands have found it financially necessary to spend at least two months of the year touring, largely in Quebec, where the clubs and crowds seem to appreciate Reggae more wholeheartedly than they do here. The six bands include: Leroy Sibbles and Ital Groove; Truths and Rights; One Love; Bloodfire; 20th Century Rebels; and Joshua. The disappearing act bands (now they're here then whoops they disappear) are Chalawa, Slick and the Crucials and....whoops!...gone again.

Truths and Rights, winners of Q107's 1980 Homegrown contest have been playing their unique blend of Ská, Soca and Reggae music in Toronto for the past three years. They came together as a band at Immican, an independently formed community youth group. Their dedication to the struggle for racial equality and social awareness along with their religious convictions as Rastafarians, has shaped their outspoken musical and performing style.



Leroy Sibbles, sometimes known as the D.J. Papa Melody, probably rates as the most professional single artist on the Reggae scene. His sweet vocals and talented songwriting ability won him the 1979 Canadian Black Music Award for Top Male Artist. Leroy's self produced album, "Now", on the Micron label is being distributed by Boots Records. Ital Groove, who back Leroy, are also an excellent band in their own right. R.Z. Jackson's percussion playing is definitely not in the same category as Ralph McDonald's but his vocals with Ital Groove are powerful, sounding sometimes like a nasal version of Bob Marley.

One Love, with their Jazz, Funk and Soul influenced sound, offer a new refreshing repertoire of original Reggae material to Toronto's growing circle of Reggae fans. One Love's lead guitarist, Tony Campbell has, at one time or another, played his wailing yet soulful guitar riffs with just about every Reggae band in Toronto from Ishan People to Ital Groove. But it is only now, with One Love, that Tony's talent as a songwriter of enormous potential is becoming apparent. At the moment those voracious Reggae fans in Quebec are skanking away to the One Love sound, but with plans to record their first LP in Toronto, One Love will be back in town before it gets to be "Hotter than July".

20th Century Rebels, with ten members including their sound engineer, are Toronto's largest Reggae band. Their delightfully rambunctious horn section, consisting of trombone, trumpet and tenor sax, complimented by the band's spunky stage energy makes it difficult to sit still while listening to the Rebels.

Cont. p. 10...

### TRUTH AND RIGHTS

L to R: Vance,  
lead guitar;  
Mohjah, rhythm  
guitar, lead vo-  
cals; Ovid, lead  
vocals;  
Abnadengel, drums;  
Qwammie, percus-  
sion; Chico, bass;  
Natta, keyboards.

Photo: I. Harry





With band members from Canada, the U.K. and Jamaica, their musical influences include Blues, Jazz and Rock as well as Ska and Reggae. Their recent performance at the RAR "Goodnight Irene" show brought everyone, including the bouncers, to do just exactly what their name implies: bounce.

Bloodfire, once known as Roots Revival Ernie Smith's back-up band, have been busy playing on their own in Toronto and Quebec ever since Ernie, a disappearing act dread (then he was dread, now he's baldhead) returned to Jamaica. Joshua, the present incarnation of the defunct Davop band, plays some very rootsy style original tunes. At this point in the article you should be wondering why, with some of the finest musicians in North America, Toronto isn't absolutely bustling with Reggae fever. Well, I've been wondering too.



Due largely to lack of exposure the "But-it-all-sounds-the-same-to-me" syndrome remains the largest obstacle to Reggae's acceptance on a wider scale. Bottle-fed on Rock 'n Roll and weaned on Disco, Western audiences adapted easily enough to the British New Wavers and their unabashed imitation of Jamaica's driving Ska rhythm from the early 60's. Reggae however, with its slow moving rhythms and dub, with its suspended subterranean sound, has had many confused listeners and dancers tapping their feet and swinging their arms to an elusive beat that turns up where they least expect it.

I'm not talking about "Natural Rhythm" or the supposed lack of it. (Whites having unnatural rhythm makes about as much sense as blacks having natural rhythm) What I'm getting at is a relaxed state of open-mindedness.

As D.J. Hedley Jones explains in Isobel Harry's excellent article "Reggae Inna Canada" (Canadian Composer - June 1980) "....you have to get your anxiety level down to just listen. Then you can start dealing with words. The words can be hard to decipher, but you have to realize that this is Patois....English Canadians are just beginning to deal with French Canadians here, let alone Caribbean Patois!"

And that brings us to the next major obstacle that has held Reggae in an "underground" position - the words. Born on a lush green island and raised in the slums of oppression, Reggae music speaks of cultural pride, spiritual knowledge, revolution, "politricks", love, violence and redemption. The lyrical message contained in Reggae is usually a far cry from the content of commercial Rock, Pop and other A.M. material including Disco and Funk. As Peter Tosh puts it "The Devil and his bloodclot Disco. Disco telling people to "Get down, get down" all the time, but I man say to Black People "Get up, stand up for your rights!"



11

Aside from the occasional Bob Marley song that sneaks on to the airwaves, Reggae music in Toronto is rarely heard on the radio. However there are specific time slots for Reggae shows such as Hedley Jones' Reggae hour (now switched from CFNY to Q107) which begins at midnight on Sunday. CHIN plays a mixture of different West Indian music every night for a few hours, and once in a very blue moon, CITY TV's "New Music" show features a Reggae concert or interview. Reviews and listings of concerts can usually be found in the Black community papers, "Contrast" or "Share". There is also a monthly magazine called "Cheer" which deals specifically with Reggae, Funk and Black music in Toronto.

There are quite a few West Indian clubs in Toronto along with a number of non-West Indian bars that feature Reggae performances. The Horseshoe Tavern on Queen Street at Spadina has a regular Thursday night Reggae spot and every now and then a weekend special. The two Garys from the Edge at Church and Gerrard have presented Reggae shows at their club as well as concerts at different music halls. Hotel California, Larry's Hideaway and the Hotel Isabella have hosted Reggae performances in the past and as the summer warms up, there are sure to be many more shows in the near future.



Recently Fourth World Productions has opened up a new and ideal location for Reggae events in the former home of Club Trinidad at 167 Church Street. The Bob Marley Tribute held at Fourth World on May 17th brought over 1200 people together to show respect for the man who spread Reggae's musical message across the entire globe. Upcoming shows at Fourth World include Truths and Rights with the master African drummer from Ghana, Abraham Kobina Adzingha, on June 5th and 6th. That same weekend, the Horseshoe is presenting Lee "Scratch" Perry and the Terrorists. Scratch is the most formidable and entertaining of Jamaica's technological musicians sometimes known as sound engineers.

When you can't afford the trip to Jamaica you can do the next best thing and visit a local Reggae store. Kensington Market provides the perfect setting for Stranger Cole's and Ranny Bop's Reggae stores. The Reggae rhythms flow on to the street mixing with the chickens squawking and horns honking and delicious whiffs of hot coconut buns drifting out from the Kensington Pattie Palace. Toronto's friendly Frenchtown at Oakwood and Eglinton houses a few more Reggae stores as does the St. Clair and Vaughan Rd. area. With its roots penetrating right through Toronto's concrete and branches reaching as far as Quebec and Northern Ontario, it looks like reggae is here for good, growing stronger everyday.





## More Steel Pulse....!

S: Excellent!

J: How does tonight compare to the others?

S: All the concerts have been good.

J: A lot of Whites are turning on to Reggae now but there are still many Blacks and Whites who are still afraid to communicate with each other. We at RAR are trying to bring these people together. Unfortunately, we can't seem to interest the Toronto Reggae bands in our organization and in our cause.

S: Well, to a lot of bands, RAR is a new thing. They haven't heard about the RAR work in England. To them it's like a White man coming in to tell me to rock against him. You have to explain to them what it's about. No Black man's going to get upon anything if he don't know what it's about. He wants to know that something good is going to come out of it for him and his people. If he believes in people then something good's going to come out of it.

J: Do you have any words to say to the local Reggae bands here?

S: Just keep playing Jah music. Play it hard and dear. (He turns to his brother sitting beside him). Give him a word Rasta!

STEVE'S BROTHER: True I-Rah!



## news notes...

★ Five hundred people got together in Greenwood Park on May 31 to oppose the KKK. The Community Festival Against the Klan was organized by the Riverdale Action Committee Against Racism. People marched past the Klan headquarters on Dundas St. E. then returned to Greenwood Park to listen to speakers from the community and hear No Frills and the Gayap Rhythm Drummers.

★ Ever want to own a country? Seems like the KKK got the idea. So they floated \$10,000 from the Mob and headed for Dominica. They didn't make it. Ten of them were busted in New Orleans, and another in Dominica. With any luck, we may not see them for a while. Now if only the cops could see fit to checking out Alex MacQuirter, head of the KKK, and ringleader of the invasion...

★ On Feb. 6, the cops busted the Gayap Rhythm Drummers. Fifty cops broke into their rehearsal space, pushed them around, and hauled them down to the station. No charges were laid. They were released several hours later, but were given no explanation or apology for the treatment they received.

★ On May 18, Maureen and Dan were sticking up posters for the RAR gig at the Headspace. They got busted. When they appeared in court on June 1, they were accompanied by Pat Sheppard, alderman from Ward 9. After hearing what RAR was about, the judge let them off, telling them to look both ways when they poster for future gigs.

★ Got some news? Racists screwing up your neighbourhood? People doing something about it? Let us know. We'll let other people hear about it in future issues of Rebel Music.

*Read Smash it Up!!*